

WORDSWORTH'S POETRY: INTEGRATING THE ANIMA/ ANIMUS

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ABSTRACT

Exploration of the inner/invisible world has ever been a cherished goal of the Romantics in order to counterbalance one-sided emphasis on the outer/visible world by their predecessors. The main tool that the Romantics employed for accessing the contents of the invisible/ under world is imagination or contemplation which is an introverting/ feminine process. This downward process helps us access the main contents of the unconscious which Jung calls 'the anima/animus' or the inner feminine/masculine. This paper is an attempt to read Wordsworth's poetry, being imaginative and contemplative, as integration of 'the anima/animus' archetype into the conscious attitude for making life more balanced, productive, empathic and peaceful in the present day conflict- ridden world.

KEYWORDS: Romantics, Poetry, Anima and Animus.

INTRODUCTION

The Romantics¹ are usually explained in terms of wonder, beauty, mystery, and strangeness. This idea remains an interesting intellectual exercise if not connected with the way we experience the inner and the outer worlds from a psychological point of view. Obviously, all Romantics celebrate and glorify the inner world but in their own ways: Shelley calls it "mind in creation"; Keats defines it as "untrodden region of my mind" (qtd. in Woodman, 14, 12) and Wordsworth approaches it as "mind's abyss," (*Prelude* VI, 594),² which, from a Jungian point of view is symbolically loaded with meaning. The image "mind's abyss" suggests a psychic realm which is metaphorically open-ended and infinite. As such, the image points to the archetypal/primordial world common to all humans. From the point of view of the conscious mind, it is full of "wonders of the Deep" ("The Blind Highland Boy," 75), as Wordsworth poetically and aptly puts it. These "wonders" are inexplicable if placed in a rational/empirical/observable context. The same, however, yields more comprehensive meanings if we analyze them from the point of view of Jungian psychology.³ The conscious/waking side of the psyche revolves around reason and logic, which enables us to control and manage our environment; the same faculty helps us dominate and subjugate natural forces, and propagate our achievements and accomplishments. From a Jungian perspective, reason is associated with ego, extraversion, consciousness and above all masculinity.⁴

Wordsworth's call for "contemplation", so passionately announced in the *Prelude*, which is an introverting process, prefigures Jung and Jungians to access the unconscious, which is the psychic source

of all creative activities.⁵ To be able to access this psychic source, the only effective faculty is active imagination. Wordsworth's celebration of moments of silence and tranquility points to the thesis that he accesses the unconscious for his artistic creations. And the process of accessing the unconscious (introversion) is feminine in being downward in its direction towards depth and darkness, which in a way might be called the psychic womb. Like the biological womb in women, the psychic womb is a storehouse of creative energies. And, these energies can only be accessed through meditative imagination. If reason feeds on action and activity, what is upward, the visible and the masculine, contemplation and imagination directly lead to the inner, the invisible and the feminine.⁶ Wordsworth, like other Romantics, powerfully acknowledges the creative property of imagination as "reason in her exalted mood (emphasis mine)." In *The Prelude XIV*, Wordsworth says:

Imagination, which, in truth,
Is but another name for absolute power
And clearest insight, amplitude of mind,
And, Reason in her most exalted mood (189-92).

By defining imagination as "reason in her exalted mood," the poet feminizes reason, which provides us a strong base for looking into his poetry for what Jung and his followers define and explain as the anima.⁷ His poetry is a message for all humans to search into their souls and see the great split within. It may not be inappropriate to say that Wordsworth captures this void as "we are out of tune" in a sonnet ("The World is too much with us," 8). The expression "too much" points to the extreme position of the ego/conscious/masculine from the inner centre, i.e., the non-ego/unconscious/feminine. Through his poetic imagination, Wordsworth accesses the inner feminine to counter what he terms "more-than-reasoning Mind," and says:

Weak is the will of Man, his judgment blind;
Remembrance persecutes, and hope betrays;
Heavy is woe; and joy, for human-kind,
A mournful thing, so transient is the blaze!
Thus might he paint our lot of mortal days
Who wants the glorious faculty assigned
To elevate the more-than-reasoning Mind,
And colour life's dark cloud with orient rays
Imagination is that sacred power,
Imagination lofty and refined:
It is hers to pluck amaranthine flower

Of Faith, and round the sufferer's temples bind

Wreaths that endure afflictions heaviest shower ("Weak is the will of Man," 1-13)

In the above sonnet, the poet celebrates his introverting experience as "glorious" and "sacred power," and which is illuminating and enlightening against the dark, depressed and desolate outer world of the ego. The picture of sadness and sorrow imaged in the poem suggests the idea that the ego-world becomes dejected and frustrated, and, as such, is in need of diving into the unconscious for illumination and enlightenment.

The paradoxical image, "clouds of glory," which appears in Wordsworth's famous poem "Intimations Ode" is the focal point of my analysis. Clouds are the gaseous form of water with reproductive and counterproductive potentials at one and the same time. Clouds may produce beneficial rains for all forms of life from bacteria through baboons to humans, or may cause lightening or floods which destroy and wash away to death and annihilation whatever comes their way. From the opposite angle, the conceptual image of "glory" has associations of light, which also has its productive and counterproductive effects as well. The whole image seems to spring from the unconscious depths of Wordsworth for us to experience the principle of positive and negative forces which are at work at different levels in the world. From a psychological point of view, the same image, in a way, epitomizes the concept of anima and animus introduced and extensively explained by Jung. The anima represents the conscious aspect of woman but the unconscious aspect of man. The anima is connective, flexible, fluid, and fantasy-oriented, mythologically found in woods as goddesses waiting for "gods" or as queens to be compensated by kings in fairytales. The image of "clouds" suggests the fluid and mysterious aspects of the anima, and "glory" and symbolically represents the masculine persona. Thus the image is androgynous in nature, i.e., a union of the masculine and feminine at one and the same time.

The anima in man unconsciously energizes his persona for making romantic, familial, and social relationships; the animus in woman, on the other hand, if properly realized, leads a woman to assertiveness, objectivity, and targeted objectives. This dialectical dynamics is responsible both for our loves, affections, sympathies, friendships and for our aversions, hatreds, and detestations.

Wordsworth's poetry provides us a strong and tangible base for experiencing the anima/animus energies through active imagination. We begin with female figures and feminine imagery found in his poetry. The titles of some his poems give us ample space for such an analysis. Some of his poems refer to female babies: "Address to my Infant Daughter, Dora" and "To a Child Written in her Album," for example. The daughter-father relationship is the initial stage of development for a woman as her future psychological growth or "misgrowth" depends upon her first interaction with a male figure. From the opposite angle, the same poems give us a glimpse of the poet's role as father with the anima in his unconscious for attachment. Other titles which ring with the same energy are: "The Westmoorland Girl"; "The Armenian Lady's Love"; "The Mother's Return"; "To a Lady..."; "To Lady Beaumont"; "Fish Women..."; "Our Lady of the Snow"; "The Egyptian maid..."; "Elizabeth"; "The Virgin"; "Mary Queen of Scot..."; "To Cordelia M..."; "To My Sister"; "To the Lady Fleming..."; "Grace Darling" and

the like. These references are enough to suggest that the poet gets inspiration from female figures, which highlights his imaginative interest in projecting the feminine. And this projection is clearly suggestive of approaching the anima from a Jungian perspective. Some of the titles mentioned above are archetypal in their symbolic implications as man's spiritual guide to his inner strengths, e.g. "The Virgin." That means Wordsworth, in a way, acknowledges the psychological presence of the feminine principle, which is essential for our growth as its "sons."⁸

In Wordsworth's "Intimations Ode" the glorification of childhood is an artistic representation of what a mother imagines about her child. The ode begins with images which are symbolically associated with the anima energy. Wordsworth says:

There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream (1-5).

Through active imagination, the poet experiences in the above stanza the undifferentiated world of a child when it is one with the environment, imaged in religious literature as Eden.⁹ The images of "meadow," "grove," "stream" are parts of the earth whose biosphere sustains us physically, and as such, its symbolic affinity with mother as a nursing and nourishing figure. Psychologically, the same figure is the basis of all "contrasexual" (Jung, *Portable*, 147) dreams and fantasies as the anima. In the above passage, the poet's imagery is steeped in feminine associations in the sense of being nursing and nourishing epitomized in the image of the earth. In another stanza of the same poem, Wordsworth connects "mother" and "earth," which further strengthens the idea mentioned above. He says:

Earth fills her lap with pleasures of her own:
Yearnings she hath in her own natural kind,
And, even with something of a Mother's mind,
And no unworthy aim,
The homely Nurse doth all she can
To make her Foster-child, her Inmate Man (70-82).

In the above passage, mother and earth appear as symbolic variants of the same energy termed by Wordsworth as "Mother's mind," which Jung and his followers explain and interpret as anima. It is the fostering potentials of the earth that give us food and protection, and it is the possessive side of the anima that maintains mother's adhesion to their children. In Wordsworth's case, the connective energy comes from the anima. It is interesting to note that the ode structurally moves in a circular fashion in the

sense that it ends on the same note of the imagery with which it begins. And circularity is a very powerful feminine symbol.¹⁰ The poet says:

Thanks to the human heart by which we live,
 Thanks to its tenderness, its joys, and fears,
 To me the meanest flower that blows can give
 Thoughts that do often lie too deep for tears (204-7).

The conceptual image of "human heart" places the passage in a psychological context from which gush forth all our emotions, passions, sentiments and feelings. The heart is a symbolic variant of what we call love, the psychic energy that connects us as humans. Wordsworth's glorification of the heart points to the anima energy in him while writing the poem. Pathos for tender things is not possible without the feeling organ, heart. The workings of the heart run counter to that of the head's with its own reasons to follow. The head creates, configures and follows laws backed by logic and argumentation. However, the heart has its "silent laws" ("To my Sister") to follow, which makes it synonymous with the collective unconscious and with the anima as one of its mysteriously active archetypes. And, the mother archetype has its intrinsic symbolic connection with the child archetype.

In childhood we are one with the maternal environment, which connotes a blissful state in the sense that we have no knowledge of "contrasexual" (*Portable*, 147) attraction. It is the "contrasexual" awareness that brings in its wake highly powerful projections. The connective energy of the anima activates the masculine persona for attachment with the female figure out there in the objective world. This phase of development occurs at adolescence and youth, which Jungians call a psychological "big bang." During this period, unconscious contrasexual energies become highly active for mutual bonding. At this stage, a man passes through crushes before a stable contrasexual relationship in life. Some poems of Wordsworth evoke romantic associations springing from the anima in the psyche. These romantic associations represent a youthful mind "falling in" in love with a figure out there with the firm belief that "she" is the only reality in the world. For example, Wordsworth says in a lyric:

What heavenly smiles! O Lady mine,
 Through my very heart they shine;
 And if my brow gives back their light,
 Do thou look gladly on the sight:
 As the clear Moon with modest pride
 Beholds her own bright beams
 Reflected from the mountain's side
 And from the headlong stream ("What heavenly smiles," 1-8).

In the above lyric the “lady” is clothed in a lunar imagery to idealize the anima figure.¹¹ The visual presence of the anima figure takes on heavenly colours, which artistically magnifies the experience. The beholder is pleased to see such a figure through his imagination. This pleasure comes from the possessive nature of the anima, “lady mine.” Another visual experience is found in the verses quoted below:

Yes, Lady, about your neck is wound
 (your casual glance oft meeting) this bright cord,
 What witchery, for pure gifts of inward scene,
 Lurks in it, Memory’s Helper, Fancy’s Lord,
 For precious trembling in your bosom’s found (“To Cordelia M...10-14”).

The image of “witchery” in the above verse conjures up all those fantasies which are experienced by a youth during romantic projections. He believes that the lady he sees is a “magic incarnate,” casting her spell over him in such a way as to keep him bewitched and enamored. In the same passage, the image of “inward scene” prefigures, in a way, Jung holds the anima responsible for all the fantastic dramas of romance. Paradoxically, the image of “Fancy’s Lord” suggests the ruling power of the anima.

Nature appearing as if endowed with soul and feeling is the highest form contacting the inner woman. Seen from the above angle, Wordsworth’s “worship of nature” brings to light his prefiguration of accessing the feminine for creative and productive purposes. This aspect of Wordsworth’s poetry leads us to the thesis that “he” is in love with nature, or nature and all its symbolic manifestations—trees, forests, birds, animals, flowers, streams, mountains, seas, lakes, oceans—function as “his” beloved. Reading his poetry and the dominant images in it from this perspective, he is the Cupid, and nature his Psyche. His heart leaps up and dances with the daffodils, as if a young passionate couple. Wordsworth says:

For oft, when on my couch I lie
 In vacant or in pensive mood,
 They flash upon that inward eye
 Which is the bliss of solitude;
 And then my heart with pleasure fills,
 And dances with the daffodils (“Daffodils,” 19-24).

Likewise, Wordsworth converses with “Daisy” in the following way:

With little here to do or see
 Of things that in that great world be,

Daisy! Again I talk to thee,
 For thou art worthy, thou unassuming Common-place
 Of Nature, with that homely face, and yet with something of a grace,
 Which Love makes for thee ("To the same Flower" 1-8).

In the above passage the Daisy appears as a beloved. The whole passage evokes a scene involving a youthful lover in a dialogue with a beloved. The lover calls her worth-conversing, and seems to be completely immersed in her being. The lover believes that there is little worth doing and seeing in the "great world," which ironically refers to the world that we experience as reality on the social/practical/plane. Against it, the "daisy," though "homely," is "worthy," having more value than the "great world." The idea further suggests that the daisy is more valuable than the "great world" as far her inspirational potential is concerned. Because the daisy has the potential to arouse the poet's feeling as a lover. As a lover, he sees "grace" in a "homely" thing; hence he calls her uncommonly common. His beloved is the sole element or the focal point which connects him to whole the world. The external world of "to do or see" is of little importance to him if he is not in touch with her. The Daisy as part of nature is the primary source of psychological nourishment and energy which inspires him to be more efficient, productive, and psychologically connective. The connective energy leads us to dialogue, mutual communication, and understanding, or friendship, love, sympathy, which are so essential for our social, familial, and human relationships in order to establish a healthy and peaceful society. Love keeps us dynamically connected with those whom we love, which leads to joy, peace, harmony, and happiness. If love fails, things around us wither away and all our connections become meaningless; we are isolated and even uprooted after losing something valuable and precious in our life. If love works, it spreads to each and everything including a common flower like a daisy in Wordsworth's case. A little daisy inspires him so much that his poetic energy flows on and on; the poetic persona soulfully enjoys the process of giving her different metaphorical names like "nurse;" "sprightly maiden;" "queen in crown;" a "starveling;" a "little Cyclops;" or a "Bright Flower." A little daisy becomes the object of his love, the inspirational source of emotions and feeling. The way Wordsworth describes a daisy symbolically points to youthful lover's positive projections. In the same poem, Wordsworth says:

Oft on the dappled turf at ease
 I sit and play with similes,
 Loose type of things through all degrees;
 Thoughts of thy raising
 And many a fond and idle names
 I give to thee, for praise or blame,
 As is the humour of the game,

While I am gazing (17-24).

The above passage evokes a picture of two lovers in an open field, petting, flirting, dallying, dancing, and playing. The atmosphere is that of freedom and openness without restrictions, which, no doubt, emanates from love. Wordsworth creates a space where he enjoys his projections as if he is a young boy in the company of his beloved, dallying, and playing with her in a romantic mood. A little flower has the motivational potential to make him buoyant and fantastic.

Wordsworth's dialogue with a common flower is a symbolic message for us to create a web of meaningful relationships with the outer world, but the energy comes from within.

If the above the lunar images give us a beautiful picture of youthful projections, the following passage from "Tintern Abbey" reveals the serious side of accessing the feminine. He says:

And I have felt

A presence that disturbs me with the joy

Of elevated thoughts; a sense sublime

Of surrounding far more deeply interfused,

Whose dwelling is the light of the setting suns,

And the round ocean and the living air,

And the blue sky, and in the mind of man:

A motion and a spirit, that impels

All thinking things, all objects of all thoughts,

And rolls through all things. Therefore am I still

A lover of meadows and the woods,

And mountains; and of all that we behold

From this green earth; of all the mighty world

Of eye, and ear,--both what they half create,

And what perceive, well-pleas'd to recognize

In nature and the language of the sense

The anchor of my purest thoughts, the nurse,

The guide, the guardian of my heart, and the soul

Of all my moral being (93-111. Emphasis mine).

The above passage vehemently reflects the poet's spiritual exhilaration and jubilation of seeing nature in a new light, as if he is an ardent lover and nature his bride. He is inspired, energized, and

invigorated by it as if a young lover in presence of his soul-mate. The important point to note here is that he uses the term "soul" to characterize what he experiences. Put in Jungian terms, anima is the soul of man.¹² Thus, the spiritualization of nature is a way of feminizing it for positive, productive, and artistically creative purposes; he accesses the anima through his poetry and tells us how to experience it as "soul," "guide," and "guardian" for our "moral [psychological] being."

The anima turns revengefully irrational if the ego does not accept its vibrant presence in the unconscious. An example of the repressed anima can be traced in the character of Martha Ray in the poem "The Thorn."¹³ The negative anima creates sad moods and melancholic behaviours in men. Wordsworth's poetry contains a lot of situations, titles, poems and passages, which reveal the anima in its repressed mode. The characters like Lucy, Ruth, Mad Mother, Solitary Reaper, Forsaken Indian Woman, Martha Ray, and Margaret are some of the examples of such characters which are sad, sorrowful, and repressed and represent the repressed inner feminine.

From the opposite angle, the repressed anima is the result of overdevelopment of the animus energy, which manifests itself in Wordsworth poetry in different masculine figures: soldiers, kings, emperors, fathers, aged men, boys and the like.¹⁴ These animus figures combine to make the masculine persona in his poetry. The masculine persona is always assertive, domineering, practical, and authorial; and if it becomes isolated, it turns into a ruthless despot weaving an inscrutable shell around it. It is not an easy task to melt and soften it for human-friendly changes. Such a persona turns exploitatively dominant symbolized in mythical literature as "gods" or their weapons—swords, axes, arrows and rods. From a symbolic point of view, the water symbolism¹⁵ in Wordsworth is an artistic strategy on his part to soften the persona representing the above mentioned attributes. It is pertinent to mention here that water symbolically represents the feminine from a Jungian point of view. For example, Krista Wissing says:

In analytic psychology, water is the primary symbol of the feminine. This is derived from water's fluid quality, portraying the dynamic, fluid female side of the personality. For many psychological and spiritual traditions, water also represents the power of the unconscious and the deeper layers of the psyche. In dreams, birth is often depicted using water imagery (website).

Water, by virtue of its fluidity, depth, darkness, creative urge and being an animating principle, is a common symbol of the unconscious from a Jungian point of view and hence its connection with the anima.¹⁶ In Christianity, water is a strong cultural symbol used in the ritual of baptism for purification, and the act is symbolic of our unconscious urge to connect and maintain our inner and outer relationships.¹⁷ The main function of the anima is to urge us for connections at different levels of meaning: personal, familial, social, and cultural. From the opposite angle, its suppression leads to our moody behaviours and overdevelopment of the masculine persona, prompting us to dominate familial, social, and natural forces for its gratification. Most of our domestic quarrels and social quibbles come from the lack of the connecting principle in our lives. Biologically, it is the connective principle inherent

in our mothers that nourishes us, and we grow psychologically healthy individuals. If our mothers lacked the nourishing instinct, we would starve to death. And the same nourishing instinct is explained in Jungian literature as anima.

What we learn from the above analysis is that Wordsworth's poetry is charged with symbolism which can be internalized for psychological survival and revival. Our blind pursuit of the masculine persona distances us from the roots of our being as humans. The persona of heroism and adventurism has made us one-sided in every walk of life, and has rendered us insensitive to such human feelings as kindness, sympathy, and consideration. We have gone "out of tune," as Wordsworth says. Wordsworth's enormous employment of feminine symbolism guides us to the inner strings of our psyche. We need to play on the strings of heart to tune love, sympathy, tolerance, and compassion. Otherwise, humans may appear as Pharaohs, Alexanders, Gengiz Khans, Tamerlaines, Napoleans, and Hitlers to try their heroic "masculinity" on "feminine" ones; or the repressed anima may physically take any form of the terrorists. And any form of extremism is always destructive whether it wears western or eastern garb.

The heroic persona is the root cause of all ills and evils: personal, domestic, social, cultural, interpersonal, regional, national, and international. The above psychological situation is responsible for aggression at different levels of meaning in the world. The seemingly positive and alluringly bright sides of things have made us too competitive to feel spiritual solidarity with those who are less equipped and/or even utterly devoid of the basic facilities of life, especially in the sector of health and education or even pure drinking water. There are children without food and clothes; there are physically and psychologically handicapped persons; there are widows without shelter; there are diseases like AIDS and cancer, or new viruses attacking the human population. Natural disasters like earthquakes and tsunamis and floods hit us every year with thousands of humans left stranded on the "shore of life."

Wordsworth's poetry with its overwhelmingly abundant feminine symbolism sensitizes us to these issues which cannot be managed properly and effectively without accessing the inner world. Access to the inner world softens our hard attitudes and harsh behaviours in such a way so as to accept changes as part of psychological maturation; to promote human relations and communication for mutual respect and understanding; and to strengthen our ties as bio-psychological extensions of one another irrespective of personal agendas, social and cultural slogans, and ideological differences. The seminal message that we get from Wordsworth is to accept the whole cosmos as an organism of which we are a tiny fraction.

NOTES

¹See for example, N. Jayapalan, *History of English Literature* (New Delhi Atlantic Publishers, 2001). Pp. 205-10.

²This and all other subsequent textual references are to William Wordsworth, *Wordsworth: Poetical Works*, 1904, Eds. Thomas Hutchinson and Ernest De Selincourt (London: Oxford University

Press, 1936, Rept., 1974), and are shown in the text of this work by title and line numbers in parenthesis unless otherwise indicated.

³For example, Jung says about the anima:

The anima is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and –last but not the least—his relation to the unconscious. It is no mere chance that in olden times priestesses (like the Greek Sibyl) were used to fathom the divine will and to make connection with the gods (*Man and his Symbols*, 186. Emphasis mine).

⁴For example, in her “The Divine Feminine, Unveiled” Elizabeth Debold writes:

Note that men are more naturally alienated Eros, which he considers to be the creative instinct, and that women are more aligned with Agapa, compassion. Others “divide Being and Doing into feminine and masculine, respectively. Jung apparently believed that the feminine was Eros and the masculine Logos, which crudely corresponds with emotions and intellect. Jung's preeminent student, Erich Neumann argued that the masculine is focused consciousness and the feminine is diffuse awareness. Generally, it seems, the masculine is related to agency, assertion, and intense directed focus, and the feminine is related to receptivity, containment, and an encompassing depth of being...they are psychological expressions of our bodies—men up and out, women down and in (website).

⁵In a way, Wordsworth's poetry reveals what Dane Rudhyar says about the anima energy:

Jung emphasizes the fact that what emerges from the unconscious in dreams, inspirations, and creative fancy reveals treasures of wisdom and often prophetic intuitions which are essential components of any personality claiming to be healthy, and truly creative. Nevertheless, these dreams and inspirations are cryptic and they must be interpreted. They appear as images and dramatized scenes or symbols, because the unconscious is neither rational, logical, nor bound by sequences of cause and effect (website).

⁶Some feminist writers read Wordsworth from an opposite angle. They think that his poetry tends to degrade women by marginalizing, naturalizing and objectifying them. For example, see Marlon B. Boss, “Naturalizing Gender: Woman's Place in Wordsworth's Ideological Landscape.” Last accessed on 26.4.2011. www.jstor.org (1986). However, Judith W. Page holds an opposite point of view by saying that Wordsworth cultivates women. See Judith W. Page, “Wordsworth and the Cultivation of Women” (London: University of California Press, 1994), pp. 1-25. In this chapter my focus is on Wordsworth's poetic way of connecting (which is a positive and productive process) the symbolic feminine in us

irrespective of gender on the social/historical plane. For further details about my perspective, see Ardhananarisvara, "Anima: Inner feminine Archetype" (<http://www.the-archetypalconnection.com>).

⁷I have explained it in Chapter 1 note 16. However, for immediate reference, according to Jung, anima and animus are contra-sexual opposites. The unconscious of all men has the anima (the potential woman) in it, having the properties of relatedness, closeness, and possessiveness as opposed to animus (the potential man) associated with authority, reason, Logos, and detachment. See Frieda Fordham, "Archetypes of the Collective Unconscious," *An Introduction to Jung's Psychology* (Harmondsworth: Penguin Books, 1953), Pp. 52-61.

⁸John Gray draws our attention to the way the feminine energy works in our lives. He says:

The four feminine archetypes occur in fairly pure form in the stories and rituals of pagan cultures, such as those that existed in Celtic Europe, Africa and Asian, and tribal cultures before the introduction of Christianity: they are called the maiden, the queen, the mother and the crone. Most cultures around the world and throughout history recognize four clearly identifiable physical changes in a woman's life. These four events are: adolescence, entry into marriage (wedding, childbirth and menopause)...Other feminine archetypes are: the goddess, the virgin, seductress, Amazon (warrior), Hetaria (lover and companion to men), the Medial Woman (mystic healer), the muse, the Virgin Mary, the Harlot, Sarah, Eve or Rachel from the Bible, or search or and research any 'goddess' from your own or any other cultural tradition to discover a feminine archetype (website).

⁹Interestingly, Kalsched and Jones describe the undifferentiated stage as "Eden." They say:

In the beginning of many creation myths is an image of an original state of perfection, wholeness, and beatific containment. This is often represented as a containing circle, cave, pool, or sphere. The predominant archetypal symbol is that of the primordial Earth Goddess—the Great Mother with her nourishing and protective womb. Many other symbols express this archetype. Anything large and embracing or containing, such as a vessel, that enwraps, shelters, and preserves something small and fragile partakes of this "primordial mother". One very common symbol is the uroboros, the snake with its tail in its mouth. These symbols express a paradisiacal state prior to any degree of self-sufficiency and autonomy. The Garden of Eden, and the Golden Age when mankind lived in union with the gods, partaking of divine fullness and totality, are other common motifs of this psychological condition. In the biological life of the individual this symbolism corresponds not only to the pre-natal gestation of the embryo in the mother's uterus, but to the state of the newborn's total dependence upon the mother. Psychologically, these symbols express the stage when the ego is only a potential, or when the ego is dominated by the universal instinctual patterns of human

response to the world, or a condition when little or nothing of a uniquely personal value is expressed by the individual (qtd. in Wali, 132).

¹⁰Feminine energy flows in a circular fashion, and circular processes are biologically ingrained in them. See Ted Andrews, *Crystal Balls & Crystal Bowls: Tools for Ancient Scrying and Modern Seership* (St. Paul MN55164-0383: Llewellyn Publications, 1995), p. 129.

¹¹See for details Maia Alaula Kamala "Lunar Mysteries" www.spiritmythos.org.

¹²See Renos K. Papadopoulos, ed. *The Handbook of Jungian Psychology: Theory, Practice and Applications* (East Sussex and New York: Routledge, 2006), p. 114.

¹³Read lines 111-121 from this poem.

¹⁴For example, "The Character of a Happy Warrior," French and Spanish Guerillas" "The Brothers," "Emperors and Kings" "Charles the Second," "William the third," "Richard 1," "Norman Boy" "Blind highland Boy," "The Aged man," "Idiot Boy," "Childless Father" etc.

¹⁵Water is one of the most powerful symbols used by humans from times immemorial. The following extract from a UNISEF document brings to light the importance of its symbolic shades of meaning. The extract reads:

Water is an intrinsic part of spiritual beliefs. Its uses and symbolism in religion are many and varied; its spiritual and healing properties are seen in rites and rituals; and its representations are as numerous as they are diverse. These different religious and cultural aspect of water reflect the vast array of civilizations that have made water the central element in their practices (Khalil, website). Also Anapol says, "To honour the Feminine, within you and without...immerse yourself in water" (3).

¹⁶See Jung, *Abstracts of the Collected Works of C.G. Jung*. Ed. Carrie L Rothgeb (London: Karnac (Books) Ltd., 1992), pp. 101-102; and Eidendrath Polly Young and Terence Dawson, eds. *The Cambridge Companion to Jung*, (Cambridge: Cambridge University press, 2008), p. 114. Also see Krista Wissing, "Water Symbolism: The Great Mother and Return to the Premordial." Pp. 1-2. Last accessed on 8.8.2010. <http://alternative.spirituality.suite101.com/article.cfm/watersymbolism>.

¹⁷Patyal, Hukam Chand, "Significance of the Waters and Water Symbolism." S.V. U Orientle Journal. Volume.XLI, 1989. Pp. 29-36. Last accessed on 24.11.2010. <www.archaive.org/.../svuorientaljournal0155117mbp_djvu.text. Also see G. M. Trevelyan, *English Social History* (London: Penguin Books, 1962). Rept.1974. p. 417.

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